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CAMPAIGN

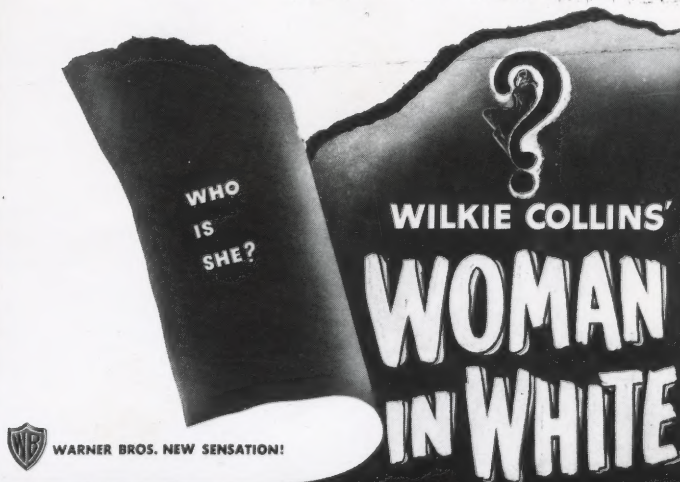
PLAN

TO MAKE

WILKIE COLLINS'

"WOMAN
IN WHITE"

*wait!
watch!
wonder!!*



THE TALK OF YOUR
TOWN !!



TURN! TURN!
READ ALL ABOUT IT!

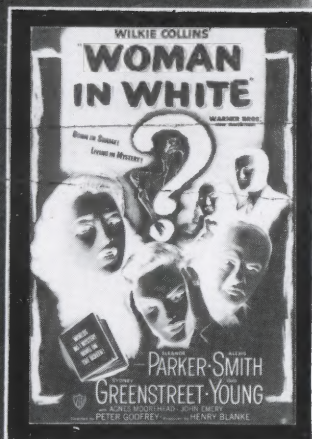
THE WORLD'S NO. 1 MYSTERY NOVEL IS ON THE SCREEN!



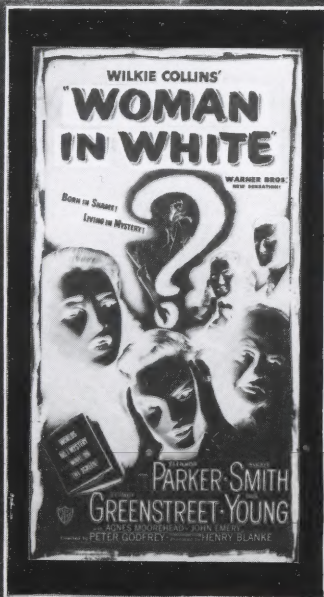
WILKIE COLLINS' **"WOMAN IN WHITE"**
 ELEANOR PARKER · ALEXIS SMITH · SYDNEY GREENSTREET · GIG YOUNG
 with AGNES MOOREHEAD · JOHN EMERY · PETER GODFREY · HENRY BLANKE
 WARNER BROS. NEW SENSATION!

POSTERS

24 SHEET

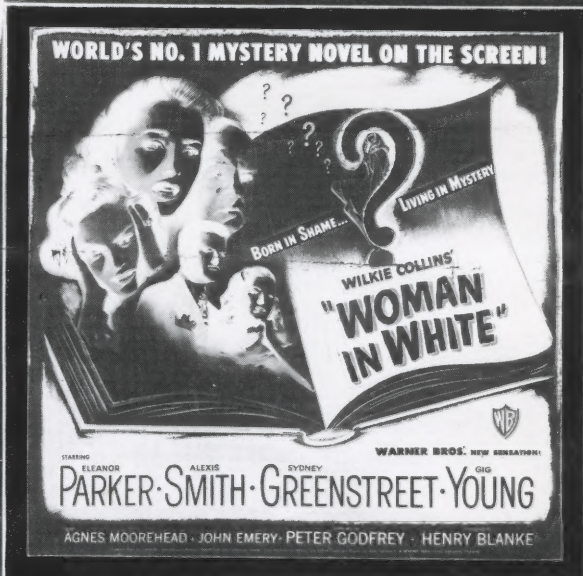


1 SHEET



3 SHEET

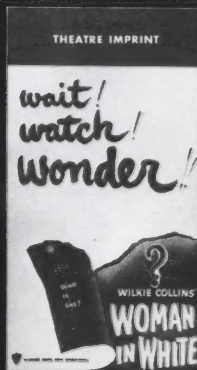
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6 SHEET

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PRINTED IN U. S. A.

(Star Feature)

(Review)

Sydney Greenstreet Likes To Vacation In The East

When Sydney Greenstreet whose next screen appearance is in Warner Bros.' all-star production of "The Woman in White," is granted a vacation he returns to New York and the New England states to renew acquaintances with his cronies of the theatre. He enjoys swimming, but his special sport is golf and he prides himself on shooting consistently in the 80's.

In his school days the Warner Bros. actor was an all-around athlete, excelling in polo, cricket, tennis and swimming. However, golf didn't attract his attention until he was middle-aged. In spite of his tremendous weight he loves the leisurely walk around the course, and his powerful shoulders put his drives well in front of any competition.

Besides playing golf Greenstreet spends his weekends or brief vacations browsing around in galleries and at auctions on the hunt for antique objects d'art. His collection of antique furniture, chinaware, glassware and original paintings is one of the finest private collections in the country.

Greenstreet's idea of a relaxing evening is to invite a few of his friends, which include Victor Francen, Jean Negulesco and Peter Lorre, to his home for bridge or to read a play or poetry aloud. He is a constant reader and is particularly fond of the classics.

His next film, "The Woman in White," based on Wilkie Collins' celebrated mystery story, comes next Friday to the Strand Theatre.

(Advance Reader)

ELEANOR PARKER PLAYS DUAL ROLE

Eleanor Parker, who leads off the brilliant all-star cast which appears in Warner Bros.' filmization of the Wilkie Collins mystery, "The Woman in White," which comes next Friday to the Strand Theatre, has two roles in the production. One is Anne Catherick, the sad, unbalanced "Woman in White," whose mind has been destroyed by Count Fosco, and Laura Fairlie, beautiful niece of Frederick Fairlie, who is compelled to marry Sir Percival Glyde, an accomplice of Fosco in his schemes.

Others who appear in leading roles are: Alexis Smith, Sydney Greenstreet and Gig Young, with Agnes Moorehead and John Emery in prominent supporting roles. Peter Godfrey directed this film version of the well known mystery tale. Max Steiner was in charge of the music frame.

"The Woman in White," was first published in 1859 in London and was on the book shelves in New York the following year. It is considered the No. 1 mystery thriller of all times as it set the pattern for modern 'whodunits.'

Celebrated Long-Run Best-Seller Filmed

The Wilkie Collins mystery classic, "The Woman in White," which comes to the screen under Warner Bros.' banner with an all-star cast, is estimated to have sold over five million copies. Eleanor Parker, Alexis Smith, Sydney Greenstreet and Gig Young top the cast, with Agnes Moorehead and John Emery in prominent support. Peter Godfrey directed with Henry Blanke producing.

Character Star

Ex Two-a-Dayer

Agnes Moorehead, who plays the tormented Countess Fosco, wife of Count Fosco (Sydney Greenstreet) in Warner Bros.' all-star production of the famous Wilkie Collins' mystery thriller, "The Woman in White," due soon at the Strand Theatre, used to do a vaudeville routine with Phil Baker in Boston. She played low-comedy, a far cry from her present villainess assignments.

FAMED MYSTERY NOW ON SCREEN

That famous chiller, Wilkie Collins' "The Woman in White," has been transferred to the screen under Warner Bros.' banner, with exceptional skill. It projects suspense and excitement continually, and had Strand Theatre audiences sitting on the edge of their seats yesterday, where it opened the new week's program.

The general excitement is mixed liberally with considerable romantic stanzas.

Plays Dual Role

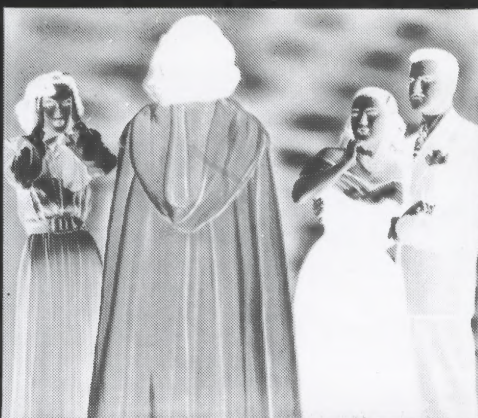
It is told in the sombre mood of the 1850's, and centers around Limmeridge House, which is haunted by the fleeting visits of a strange 'woman in white.' Eleanor Parker tops the all-star cast, and has a dual-role in the film. She is the 'woman in white' and also the beautiful heiress, Laura, who is forced into an unfortunate marriage with a polished crook.

Expertly Cast

Alexis Smith is well cast as the cousin, who is nearly kidnapped by the sinister Count Fosco. Sydney Greenstreet in this role, turns in a vivid portrait of the scheming villain. It is a rich role, and the actor makes much of it. Gig Young, as Hartright, the young artist, rounds out the quartet of leading stars. In smaller but very important parts, John Emery and Agnes Moorehead are seen to advantage. Miss Moorehead especially, makes her Countess Fosco a startling character. For her falls the bit of stabbing Fosco in the final scene when he attempts to flee with her priceless jewels and Alexis.

Strongly Plotted

No little credit should be bestowed on Peter Godfrey's smooth direction. The story itself, well crowded with intermingling plots, is given a clear direction so the action is followed easily. All in all . . . Warner Bros. "The Woman in White," is a thriller not to be missed.



'THE WOMAN IN WHITE' appears . . . a tense moment in Warner Bros.' brilliant filmization of Wilkie Collins' celebrated nineteenth century mystery story of the same title, which comes next Friday to the Strand Theatre. A galaxy of stars, headed by Eleanor Parker, Alexis Smith and Gig Young play the leading roles. Still 671-571X Mat 24

No Definite Rules Govern Breaking Into Hollywood

One perennial question that all visitors to Hollywood ask: "How do you get into motion pictures?"

There is no simple answer to that question.

There are no rules.

Except one.

Being an actor or actress, or a student of drama does help.

Take for example the top players in Warner Bros. handsome film version of the Wilkie Collins classic mystery drama "The Woman in White," coming soon to the Strand Theatre.

Alexis Smith, with leanings towards ballet, did leanings at Hollywood High, then enrolled at L.A. City College with drama as her major. She was seen in the lead of the college production of the drama, "The Night of January 12," given a test at Warners', and a contract.

Eleanor Parker, born in Cedarville, O., always wanted to be an actress, from the time she was kneehigh to the proverbial grasshopper. She worked with

the Cleveland Community Playhouse, then came to the Pasadena Community theatre centre, was spotted in the audience by a Warner talent scout and offered a test. A contract followed.

Sydney Greenstreet began in youth as a tea-planter, a tanner of leather, then a beer salesman before he stained the family escutcheon by becoming an actor. He served an apprenticeship of about 40 years before he came to Hollywood for the role of the Fat Man in "The Maltese Falcon."

Gig Young left St. Cloud, Minn., and his father's tomato canning factory to do what he wanted—act. He starved and struggled until he had enough money to begin at the Pasadena Community Playhouse. His talent got him a fellowship. When that ended, he managed to get his first professional engagement in a Los Angeles revival of "Abie's Irish Rose." Again the formula. A talent scout saw him, a test, and a contract, which was interrupted by 3½ years service in the U. S. Coast Guard.

John Emery came from the New York state. So did John Abbott. Agnes Moorehead was established on the stage in vaudeville, and on the radio before she came to the screen.

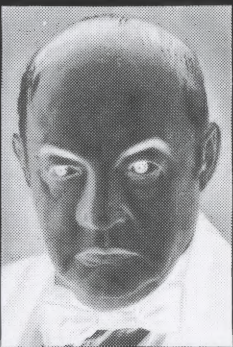
Curt Bois starred on the Berlin and Vienna stage before he came to Hollywood. Matthew Boulton, Frederick Worlock, Clifford Brooke, and Barry Bernard each had a quarter of century on the London stage before they came to the U.S.A.

Actor Went Thru

Non-Stop Ordeal

John Abbott went through an ordeal during the filming of Warner Bros.' "The Woman in White," by Wilkie Collins coming to the Strand Theatre.

As the eccentric Frederick Fairlie, he uses 11 different props in a scene lasting 1½ minutes with Gig Young in which he explains his fears and foibles. Abbott uses a quizzing glass, examines a coin collection, takes pills, sips medicine, sniffs smelling salts, takes snuff, looks at jewels, looks at his etchings, paints, yet never moves from a huge chair, and delivers a monologue of two pages of script without a hint of hesitation.



Sydney Greenstreet Still 671-104 Mat 1D

Gig Young Gets

Role Minus Test

When Henry Blanke accosted Gig Young on the Warner Bros. lot recently, he said, "Have you got your script?" "Script," Young replied? "Yes, for 'The Woman in White,'" by Wilkie Collins. And thus Young was signed for his fifth Henry Blanke production without a test.

THE CAST

Laura Fairlie	ELEANOR PARKER
Ann Catherick	ALEXIS SMITH
Marian Halcombe	SYDNEY GREENSTREET
Count Fosco	GIG YOUNG
Walter Hartright	AGNES MOOREHEAD
Countess Fosco	JOHN ABBOTT
Frederick Fairlie	JOHN EMERY
Sir Percival Glyde	CURT BOIS
Louis	EMMA DUNN
Mrs. Vesey	MATTHEW BOULTON
Dr. Nevil	ANITA SHARP-BOLSTER
Mrs. Todd	CLIFFORD BROOKE
Jepson	BARRY BERNARD
Dimmock	

THE STORY

Limmeridge House, near London in 1850. An unusual group resides in this palatial country manse, including: the eccentric Fairlie (John Abbott); his lovely heiress-niece, Laura (Eleanor Parker); brilliant critic with sinister motives, Fosco (Sydney Greenstreet); Cousin Marian (Alexis Smith) and Fosco's wife, the Countess (Agnes Moorehead). Into this strangely assorted menage comes a young artist, Hartright (Gig Young), who is to teach Laura.

Over the entire place lurks the haunting figure of a strange 'woman in white' [also played by Eleanor Parker], who paces the grounds at night, trying to get inside and warn the heiress Laura of impending danger. Her identity is a mystery.

Fortune-hunting Sir Percival (John Emery), bent on marrying Parker for her money, conspires with Greenstreet to hurry the match along. He succeeds this time, and the newlyweds depart on an extended continental honeymoon. Returning months later, they are greeted by a new staff of servants. Alexis, who

has also been away, returns and is puzzled over these same changes. She tries to fathom the mystery but fails.

Parker becomes ill under a strange hypnotic stupor, and the 'woman in white,' finally reaches her side, through the assistance of Fosco's wife. The 'woman in white' is about to warn Parker about her danger when Greenstreet walks in and the 'white' one falls dead. Greenstreet substitutes the heiress Laura for the dead girl, and has her removed to an asylum. Thus he gains the Fairlie fortune. Now he plans to flee and has a final talk with Alexis, trying to buy her silence with his wife's rare jewels. Moorehead overhears this, and steps forward and stabs Greenstreet. Parker manages to escape from the asylum and runs to Limmeridge House. Emery is killed shortly afterwards, and Alexis and Young are finally able to marry. With Greenstreet dead now, the black spell is broken over the manse.

(Running time: 109 minutes)

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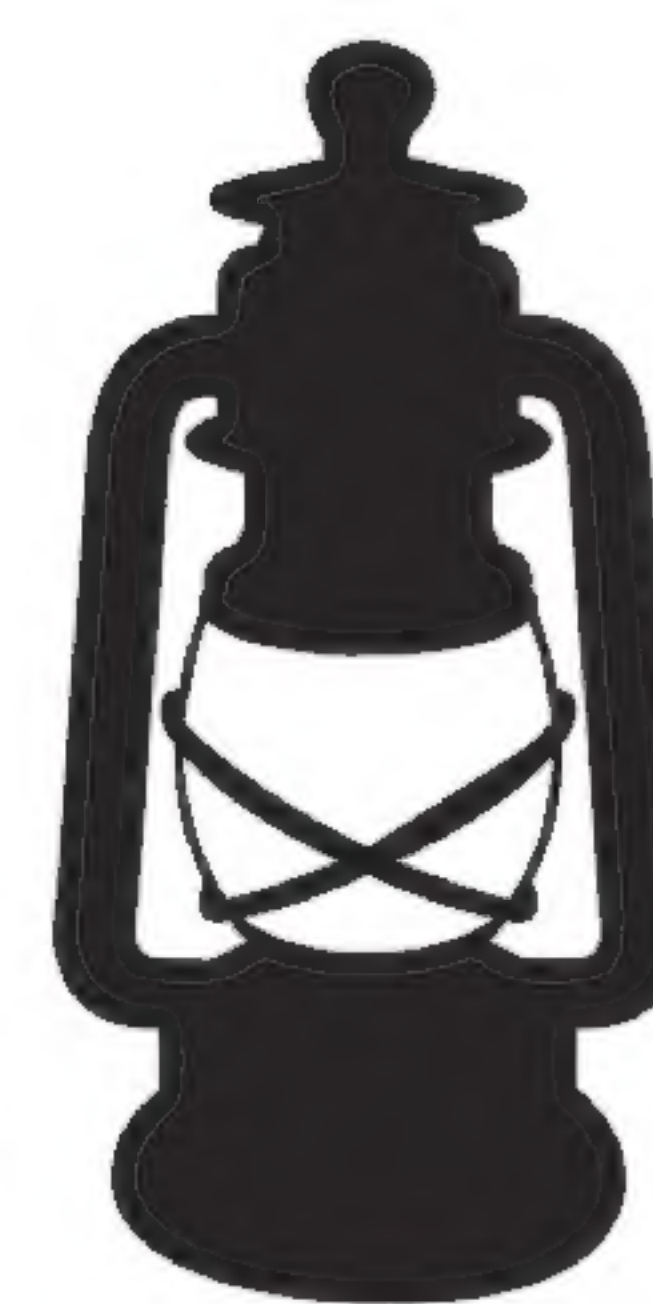


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